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sion. The following artists appeared: Madame Sainton-Dolby, Mdlle. Clara and Rosamunde Doria, Miss Madeline Schiller, Mr. Frank Elmore, Mr. Sidney Reeves, Mr. Balsir Chatterton (harpist to her Majesty the Queen), Mr. J. Cheshire, and Signor Giulio Regondi. Amongst the most interesting features of the programme were Miss Madeline Schiller's performances on the pianoforte; Madame Dolby's rendering of "The Sands o' Dee;" Mdles. Clara and Rosamunde Doria's singing of the duet, "Two voices in the air" (Barnett); Mr. Frank Elmore's effective interpretation of "Thou art so near" (Reichardt), and "Rock me to sleep" (Benedict); and Mr. Sidney Reeves' singing of "The Village Blacksmith" (Weiss). We must not omit also to compliment Messrs. Chatterton, Regondi, and Cheshire for their excellent performances. Mr. C. F. Davies (organist of St. Saviour's) and Mr. Vincent Lewis, R.A.M., conducted with much ability.

THE pianoforte performances of Herr Rubinstein, both at the Philharmonic Concert and at his own Recitals, have been amongst the important events of the last month. Whatever may be thought of certain exaggerations of style, there can be no question that there is a real individuality about his playing, which appeals to the most impassive listener. His performance of Schumann's Concerto in A minor, at the Concert of the Philharmonic, may be specially cited as a remarkable example of his artistic powers; and his enthusiastic reception must have convinced him that he is gradually gaining ground, even with the coldly classical audience of an English Concert-room.

MR. LANSDOWNE COTTELL held his Second Matinée, at the Store Street Rooms, on the 17th ult., with much success. Amongst the artists (who were, we understand, Mr. Cottell's pupils) Madlle. de Moutier and Madlle. Emilie Blanche deserve especial notice. The most conspicuous pianists were Miss Philippa Villiers, Madlle. de Boileau, and Master Munday. Mr. Walter Reeves has a good voice, and sang well, although suffering from a cold. Mr. Cottell and Herr Lehmeier ably conducted.

AN Electric Organ, which will shortly be opened by Mr. Glenn Wesley, is being built by Bryceson Brothers, and Co., for Christ Church, Camberwell. This organ is to be placed in a chamber on the south side of the chancel above the vestry; but the organist will sit on the opposite side amongst the choir, some 50 feet distant from the organ. The electric system is forthwith to be applied to the Organ in St. Michael's, Cornhill; Messrs. Bryceson's contract having been accepted for the entire reconstruction of this large organ. The manuals will be placed at a distance of 30 feet from the instrument, and various pressures of wind and other improvements will also be introduced.

AN account furnished us of a Concert given by the pupils of Westbourne Park College, on the 22nd ult., contains such a powerful list of established vocalists and instrumentalists who are said to have "assisted" them, that it would appear to be a Concert given by well known artists "assisted" by the pupils. In confirmation of this, we are told that the artists were received with the greatest enthusiasm, "the pupils also receiving much applause." As this is an annual Concert, we hope next year to hear more of the pupils, and less of the "artists."

MR. E. H. THORNE, gave a Matinée Musicale, at the Beethoven Rooms, on May 14th. The artists on the occasion were Miss Ida Thorne, Miss Julia Elton, and Mr. W. H. Cummings. Pianoforte, Mr. E. H. Thorne; violin, Herr L. Ries; violoncello, M. Pague. Conductors, Signor Randegger, Mr. Zerbin, and Mr. Knapp. The whole of the performances were of the highest order, and gave great satisfaction to a fashionable audience. Mr. Thorne displayed unusual executive power and irreproachable

taste in several classical compositions. His rendering of Beethoven's "Sonata Appassionata" was as intelligent as his performance was artistic.

THE ROYAL ACADEMY OF MUSIC.

[The following letter, extracted from the *Times* of the 20th ult., will convince our readers that the account in our last number of the manner in which this Institution has been treated by the Government, was not in the slightest degree overstated.]

TO THE EDITOR OF THE TIMES

Sir,—In reply to a question asked by Sir George Bowyer in the House of Commons on the 4th inst., with reference to the withdrawal of the annual grant of 500*l.* to the Royal Academy of Music, Mr. Slater-Booth is reported to have said "that it would require four times the amount of that grant,—viz., 2,000*l.*—to keep the Academy in a satisfactory condition and, as other societies were pressing their claims for support, it was thought advisable to withdraw the grant. He hoped, however, that an extended plan for imparting a good musical education would sooner or later be brought into Parliament."

Without entering into the merits of such a method of reasoning, I now ask for a short space in your valuable columns to set forth a few real facts which have not yet been made public.

When I accepted the office of Principal, some 18 months ago, I found that certain communications had passed between the Government and the institution, giving me the hope that the Academy was in a fair way of being permanently adopted and protected by the Government. This hope was strengthened by official documents, now in the possession of the institution, and I was even invited to inspect the rooms provided for the Academy, under a Government roof—an invitation which, although I was ready to accept, was afterwards withdrawn.

After this first act of antagonism to the old institution, the Directors wrote to the Government, asking in what way aid was to be afforded to the Academy, and received for reply that the granting of rooms, as originally promised, would imply an absolute protection of the institution, which the Government declined to undertake.

Seeing that it was hopeless to lessen the heavy expenses of the Academy by obtaining a house, or even apartments, rent free, another application was made by the Directors for a subsidy of 2,000*l.* per annum, it having been ascertained by careful calculation that the increase of gratuitous instruction by means of additional free scholarships, and the general enlargement of the institution, as insisted on by the Government as a condition for granting aid, could not be carried out without this assistance to its funds. To this the following answer was returned:—"That their Lordships were disinclined to grant a sum to be dispensed by private hands."

The Directors met this objection by stating that they were perfectly ready to place the Academy under Government inspection; but this time they were met by a new reason—viz., that in lieu of a grant to the institution, a system of "cheap musical instruction" was to be proposed under the direct control of Government.

To the next appeal from the Directors (in which it was asked in what manner the free students and scholars who had been admitted on the faith of Government promises should continue their education) yet another reason appeared for the neglect of the institution—viz., that the Irish Academy of Music had also asked for support, and that the Directors of the English Academy must see that the two institutions were equally deserving of attention.

Now, there can be no question that all these separate reasons for refusing aid to an institution which has done so much for art in this country may be accepted as an indication that some scheme is concocting with which it is intended to supersede the only national institution that has any pretension to the education of professional musicians.

Such a step, I feel certain, will be most fatal to the interests of the art; and the voice of the profession, and of all who are interested in the continued advance of music in England, will surely be raised against so retrograde a movement, as well as against the wretched parsimony (requiring four varying reasons to excuse it) which denies to the Royal Academy of Music a sum insignificant in amount, as compared with the assistance granted to similar institutions by foreign Governments.

I therefore submit, Sir, that the extinction of the Royal Academy of Music would be so discreditable an event for the country, and for the age we live in, that should all aid be still denied by Government, I appeal, as a last resource, to the musicians throughout the country, both professionals and amateurs, to prevent its being closed, and I have little doubt that while a love for high art exists, we may still hope to maintain an institution so highly prized by all who are acquainted with it.

I am, Sir, your obedient servant,
WILLIAM STERNDALE BENNETT, *Principal*.
Royal Academy of Music, June 18.

Reviews.

NOVELLO, EWER AND CO.

A short Morning, Communion, and Evening Service. Composed for the especial use of Parish Choirs, by John B. Dykes.

A Service written by a clerical amateur might, if we may judge by the numerous specimens of clerical amateur writing which come under our notice, have been provocative of some annoyance and manifestation of temper on our part, had we been seriously inclined, or it might have produced some amusement under reverse circumstances; but when we remember that it is a work by Dr. Dykes, a gentleman to whom we owe so much for his beautiful and valuable contributions to the Hymnody of the present day, to whom, in fact, all lovers of hymnody are more indebted than to perhaps any other man living, we feel it necessary to put a curb on our anticipations, lest, by expecting too much, the reaction should cause us to underrate that which we do find. We have, therefore, thought it advisable to give the work a more careful and searching investigation than we had originally intended; first, because of the reason given above, and, secondly, because after having once carefully looked through the Service, we found that the originality of the conception, together with the masterly treatment of the subject, were such as to demand a second and still more careful examination, which, we must say, was attended with far more pleasure than we have usually experienced in such work. The *Te Deum laudamus* having been previously published in the "Ely series" we shall pass over, as we propose shortly to do ourselves the pleasure of sitting in judgment on that collection of *Te Deums*. The *Benedictus* is set in chant form, with a strong dash of Gregorian feeling in the melody, but with no trace of Gregorian feeling in the accompaniment. The harmonies are occasionally varied very carefully and judiciously; and further variety is introduced by arranging some verses in unison, and some in four-part harmony. According to what seems to be now almost the established rule, the *Kyrie* receives two settings, the first simpler than the second but both beautiful; indeed, the setting of the Office of the Holy Communion is so very charming, that we might write page after page of eulogistic analysis, and not do justice to the musician's skill and deeply devotional spirit displayed in this portion of the work. But it is, perhaps, in the song of the Blessed Virgin where the composer has attained his highest flight. Nothing more beautiful in effect, and nothing more musical in treatment has come under our notice than the setting of this charming author; indeed, we very much doubt if any setting of this canticle has been carried out with greater success during the last three hundred years.

Dr. Dykes has in his hand the power to aid, and that considerably, the advancement and development of church music. The present Service will prove a considerable auxiliary; but should he make this (as we venture to think he should), a point of departure, and not a resting-place, then we feel confident that the advancement of church music in this century will have been indebted to no one more than John B. Dykes.

March. Composed in celebration of the visit of the Painter Cornelius, to Dresden, 1841. By F. Mendelssohn Bartholdy. Op. 110.

Pianoforte Solo. } Arranged by Jules Benedict.
Diito, as a Duet. }

THIS bright and tuneful March is another welcome addition to the fast accumulating posthumous works of Mendelssohn. The bold and striking subject with which it commences is most beautifully contrasted with the two trios, the orchestral effects of which are ably reproduced in Mr. Benedict's skilful arrangements. The solo is by no means difficult to play, considering how many of the instrumental passages are placed under the hands. The second Trio, especially, will be found highly attractive. The Duet arrangement will unquestionably be seized upon with avidity by all Mendelssohn lovers; and we need scarcely say how many pianists are included in this class. Much of the beauty of the orchestral colouring has been gained in the distribution of the March for four hands, and there can be little doubt that as a duet it will rival even the popular "Wedding March."

Romance sans Paroles, for Violoncello and Pianoforte.

Composed in the year 1845, and dedicated to Madlle. Lisi Cristiani, by F. Mendelssohn Bartholdy. Op. 109.

ONE of those exquisitely melodious Romances which will delight all violoncello players who have learned to sing upon their instrument. The change to the minor is exceedingly beautiful; and Mendelssohn (who loved to write songs without words) had no doubt some leading idea in his mind throughout the composition. The pianoforte part, which is an accompaniment to the theme, is simple, but full of character.

Ave Maria. Soprano Solo and Chorus for Female voices, from the unfinished Opera "Loreley." Composed by F. Mendelssohn Bartholdy. Op. 98, No. 2.

THIS beautiful fragment of the unfortunately incomplete opera *Loreley* has been heard at one of the Concerts of Mr. Barnby's choir, where aided by the characteristic instrumentation, it was highly effective. The dominant, which prevails unceasingly throughout, and is syncopated so as to fall invariably against the natural accents of the bar, gives a monotony which heightens the placidly sacred character of the words. A short sketch of the incidents which lead to the scene when the "Ave Maria," is sung, is printed with it, and materially adds to the interest of the composition.

German Volkslieder Album. Forty Songs, with the original words, and an English version. By John Oxenford.

THIS volume appeals not only to those English vocalists who wish to possess a collection of some of the most beautiful and popular of the German melodies, but also to the Germans themselves, as the original words are printed with the voice-part in a separate line. From the number of songs contained in this book we can only select a few for special mention. No. 3, "The Switzer Boy," and No. 4, "Bavarian Song," are really beautiful specimens of the genuine national melodies; and No. 7, "The pains of Love," and No. 12, "Absence," although simple enough, appear to flow so spontaneously as to remove them far from the manufactured ballads of the day; No. 7, especially, being remarkable for the alternation of F sharp and F natural, the first being treated as the raised fourth of the scale, and the second being dwelt upon as the dominant seventh. No. 20, "The Coy Maiden," is a well known and highly characteristic Swiss song; and No. 24, "The Cradle Song," is a flowing melody in 3/4 time, very aptly wedded to the charmingly sleepy words of Mr. Oxenford.